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that concealed and revealed, accentuated, and burdened female bodies. Bond extends veils beyond "semiotic codes for social types" printed in costume books to "objects of beauty, fashionability, virtue, and vehicles of creativity" with "crackling energy," fabrics of differing drapes and thickness that had physical and emotional effects on the body (327, 348). Susanna Burghartz focuses on sumptuary policies in Basel and Zurich and pushback that similarly indicated veils' "affective, physical affects on their wearers," and through reconstruction draws attention to "the play of opacity and transparency" as part of performing female self (404, 406).

Just as glass is molded and shatters, feathers and veils flutter, and gold enlivens a painting, so these chapters are fluid and interactive; not only through a shared methodology of affectivity, but in their sustained effort to tactilely engage with historical materials or to replicate creation processes. The chapters' material-based approach performs the refreshing function of surveying identity through a wide social lens, while their focus on sensation highlights the dynamism of both material and identity. The disparity of glass, feathers, gold paint, and gold underlines the potential to extend this affective approach to various objects in Europe and beyond, making the book of use to a wide intersection of material and cultural historians. *Materialized Identities* may shimmer under the light, yet it delivers a solid framework, highlights the benefits of interdisciplinary collaborations, and will vitalize future scholarship through the valuable insights its approach to material history offers.

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Rubens e la cultura italiana, 1600–1608. Raffaella Morselli and Cecilia Paolini, eds. I libri di Viella Arte. Rome: Viella, 2020. 338 pp. €38.

A Flemish painter born in Siegen, Peter Paul Rubens spent his formative years on the Italian peninsula (1600–08) in the employ of Vincenzo I Gonzaga, Duke of Mantua, before returning to Antwerp and setting up shop. The edited volume *Rubens e la cultura italiana* asks anew Michael Jaffé's question, "How much did this Flemish painter absorb of Italy, and how did Italy respond to him?" (*Rubens and Italy* [1977], 7). Editor Raffaella Morselli argues that Rubens left Italy with not just a pictorial repertoire but also a *modus operandi*, indeed the very sense of himself as a *pictor doctus* (13, 16–17). Essays by established and emerging scholars cover Rubens's engagement with Italian culture, broadly defined, as well as his status in the local art market. The authors present documentary research, points for revision, and some theoretically ambitious arguments. Together with Morselli's *Tra Fiandre e Italia* (2019) from the same publisher, the present volume is an important reference point for students of Rubens's Italian sojourn.

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Section 1, on diplomacy, deals with Rubens's Italian patrons, with a focus on archival discoveries. Madeline Delbé discusses the artist's stays in Florence, highlighting for further study relations with the Grand Duchy of Tuscany (64). Rubens traveled widely across the peninsula not just to copy antique and Renaissance art but also to further his humanist education, making all the cities he visited potential sites of cultural encounter.

Northerners sojourning in Italy did not think they were traveling back in time, even if the extant literature focuses overwhelmingly on them sketching ancient ruins. In the early modern period, cities on the Peninsula were among the wealthiest in Europe, putting them at the cutting edge of science as much as art. As section 2 discusses, Rubens's emulation of modern Italian painters was a two-way street. Nils Büttner gives a fascinating excursus into Rubens the "Caravaggist *avant la lettre*" (103). While Caravaggism might mean any seventeenth-century painter with a penchant for severed heads and dim lighting, Rubens's Caravaggism was case-specific: the *Crowning with Thorns* for Santa Croce in Gerusalemme, Rome; the *Death of the Virgin* that he brokered for the duke of Mantua; and the *Rosary Madonna*, purchased for St. Paul's Antwerp by Rubens and his friends (113). Marina Daiman presents one of three essays on the Chiesa Nuova in Rome, highlighting how art theory influenced Rubens's decision not to publicly exhibit the first version of the high altarpiece after it was rejected.

Section 3, on architecture, features Marcia Pointon's highly original research into Rubens's lithic inspirations. While his love of antique cameos is well known, Rubens's depictions of gems and richly colored stone had epistemic value of their own, in which light the peacock in *Juno and Argus* is shown to have "agate eyes" inset into its tail (189–91).

As a self-appointed *uomo universale*, Rubens nurtured interests far beyond his brief as a painter and courtier. These extended into the occult sciences, namely "physiognomy, Paracelsian alchemy, Christian cabala and hermeticism," as discussed by Teresa Esposito in section 4, which is about literature and philosophy. When Rubens's theoretical notebook was published, the corresponding chapters were excised on account of being "useless and absurd" (235). In fact, such pursuits were actively encouraged by the Italian aristocracy, not least the alchemy-obsessed Gonzagas. As with lithic influences, occult interests were fostered by Rubens's membership of the Italian intelligentsia. Catherine Lusheck challenges clichés about painting as a liberal art. Seen through the lens of working-class heroes like Hercules, Rubens's oeuvre made the labors of the craft a virtue, albeit couched in Neo-Stoic terms.

The editing standards are not always consistent, and in several instances the images should have been in color. While very useful, published volumes of conference proceedings are inevitably fragmentary, inhibiting discussion of the bigger questions. Rubens emerges as a dyed-in-the-wool Italianist, yet his sources of inspiration came from across Europe and, indeed, an ever-shrinking world. Rubens's cosmopolitanism is more apparent when taking a global perspective, allowing scholarship to move past parochial binaries like Flanders versus Italy. To give one example, in Italy Rubens

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encountered envoys of Shah ʿAbbas, whose extravagant dress and gifts of Persian miniatures later fed into history paintings like *Tomyris and Cyrus* in the MFA Boston. But that is another story.

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Women Artists in the Early Modern Courts of Europe (c. 1450–1700).
Tanja L. Jones, ed.
Visual and Material Culture, 1300–1700. Amsterdam: Amsterdam University Press, 2021. €99.

Early modern court artists may have enjoyed great freedom, but their positions came with frustrations. A broad outline of the varied activities of court artists based on documentary evidence was published by Martin Warnke in *The Court Artist* (German ed., 1985; English trans., 1993). Warnke listed about two hundred male artists who had been granted titles in European courts before 1800, but he only mentioned in passing two female artists. This collection of essays aims to address this neglect. Using methods similar to Warnke's, Christina Strunck found forty-three female artists who received commissions from courts, including nineteen who drew regular salaries or had permanent appointments. Notably, Strunck distinguishes in her list those artists who were offered court positions but refused them, perhaps to maintain their freedom. Other patterns emerge: female court artists were often given the title of lady-in-waiting to a noblewoman. Their beauty and comportment were prized as much as their talent, which sometimes set them apart as oddities. Strunck, like Warnke, considers artists whose careers began before 1800, whereas the stated range of this book is 1450 to 1700. As a result, she emphasizes women who belonged to academies or hosted salons, two institutions that were only beginning to be important before 1700.

The essays that follow are case studies of women who worked in the sixteenth and seventeenth centuries. Jennifer Courts deals with Caterina van Hemessen, who was lady-in-waiting to Mary of Hungary, governor of the Netherlands. Courts argues that the innovative qualities of Caterina's self-portrait, dated 1548, appealed to Mary and that the court appointment was an end in itself. With no signed paintings after 1552, and only two documents that probably refer to her at court around 1555–56, Courts relies on parallels with other female court artists to construct a plausible picture of Caterina's duties at court that may have included translating, art tutoring, and portrait painting.

Sofonisba Anguissola served in the court of Philip II of Spain, where she was lady-in-waiting to Isabel of Valois, Philip's third wife. Cecilia Gamberini emphasizes how Sofonisba's father used family connections to secure her appointment, since two

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